

# The Shakespeare Newsletter

VOL. II, No. 8

"Knowing I lov'd my books, he furnish'd me . . ."

Dec., 1952

## Taylor University Stages Successful Festival

Fair skies and an excellent program under the direction of Prof. Elsa L. Buckner combined to make the first annual Shakespeare Festival at Taylor University (Upland, Indiana) on November 21 an outstanding success.

Visitors from a wide area were entertained by a program covering all aspects of Shakespeareana. The program opened in Shreiner Auditorium with a lecture by Dr. James W. Brock of Albion College, Michigan, on "The Use of Sound Effects in Shakespearean Production" (See abstract on page 44) illustrated with tape recordings of special original effects made for an Albion production of *Macbeth*. Later in the morning Miss Dorothy Wing of Taylor University entertained with piano solos of Shakespearean music.

At the Convocation Prof. Roy W. Battenhouse of Indiana U. addressed a large group on "Some Christian Implications in Shakespeare." In a scholarly and philosophical manner he referred to many parallels in Shakespeare and the Bible declaring that the Bard must have been a student of the Scriptures to be so able to fill his writings with references which had biblical equivalents.

The afternoon program opened with the playing of a recorded *Hamlet* during which Prof. Jack Patton of the Taylor's Art Dept. drew illustrations to the text.

Popular phases of Shakespeare were discussed at a panel discussion under the Chairmanship of Prof. R. Weston Babcock of Purdue. Members of the panel were Dr. Roy Battenhouse of Indiana, Prof. Edna Hayes Taylor of Depauw, Dr. James Brock of Albion, Dr. Florence Hilbish of Taylor, and Dr. Samuel Yoder and Prof. Mary Oyer of Goshen College.

Later in the program Prof. Oyer directed a twenty-two voice madrigal choir with Mr. Burkhart directing the instrumental group. Prof. Taylor, called "Mrs. Shakespeare" by her students, brought her dramatic group from Depauw University and presented scenes and interpretations from *Othello*, *Two Gentlemen of Verona*, and *The Merchant of Venice*. Recordings of modern opera and ballet music on Shakespearean themes were presented and commented on by Prof. Eugene Pearson of Taylor University.

First feature of the evening was a presentation of the Bob Jones University color film "Pound of Flesh" starring Bob Jones, Jr. as Shylock. The film is an illustrated sermon.

The climax of the activities was Prof. Buckner's production of *The Comedy of Errors*—attended by over a thousand delighted visitors.

Glass cases in the library exhibited a wide variety of Shakespearean books, prints, and a model of the Globe Theatre.

## 66th MLA CONVENTION AT BOSTON FEATURES SEVEN SHAKESPEARE PAPERS

WHEN the Modern Language Association convenes at Boston on December 27th it will hear more papers on Shakespeare than any other figure. Five different sections will hear seven papers whereas at Detroit in 1951 there were six papers at three sections. The papers in order of their delivery are as follows:

### Season's Greetings — The Editor

### Canadian Stratford Plans 1953 Shakespeare Festival

The latest in the growing list of permanent Shakespeare Festivals became a reality on November 19th when the Ontario Government approved the incorporation of the *Stratford Shakespearean Festival of Canada Foundation*. The movement begun by H. T. Patterson last year has been steadily gaining momentum and a major Festival featuring *Hamlet* and *Julius Caesar* in August, 1953, is a surety.

Already engaged for participation in the Festival are Tyrone Guthrie, ex-Administrator and Director of Old Vic, Alec Guinness and Jack Hawkins, veteran Shakespearean actors, and Tanya Moiseiwitsch, designer of the 1951 Stratford history cycle and currently designing costumes and sets for the Memorial Theatre's coming tour of Australia. It is expected that these people will form a nucleus of a permanent Shakespearean Company with the highest professional standards. Mr. Guthrie will soon be auditioning for talent in Montreal and Toronto and then return to England where gaps in the casts will be filled.

Present plans call for a tent theatre on the banks of Canada's Avon in a beautiful park setting. The stage has already been designed to include the practicalities of an Elizabethan theatre permitting the audience to stand on three sides of the actors.

Mr. Patterson, General Manager of the project, informed SNL that support is coming in on a national and even international scale, but the bulk of the financial burden is being borne by citizens of Stratford and others interested in the development of Canada.

### NEW ROMEO & JULIET FILM

An unusual film venture to produce *Romeo and Juliet* in both English and Italian is under way in Italy. Sandro Genzi is producing a script which will be shot separately in English and Italian under the direction of Renato Castellani. The director will go to England for his English actors but the scenes will be shot in Verona. J. Arthur Rank (producer of the *Olivier Hamlet*) and Universal-Cine are the producers.

"THE MYTH OF HAMLET IN CONTEMPORARY FRENCH LITERATURE," by René Taupin of Hunter College.

(Sat., Dec. 27th, 10:30 A.M., Comparative Lit. Section, Ballroom, Hotel Statler)

"BIBLIOGRAPHICAL FEATURES OF THE 'BELL' EDITION OF SHAKESPEARE," by Philip H. Highfill of Rochester University.

(Sat., Dec. 27th, General Topics VIII—Bibliographical Evidence, 4:10 P.M. at Paper Museum, M.I.T.)

"TOLSTOY, SHAKESPEARE, AND *Hadji Murad*," by George Gibian of Smith College.

(Sat., Dec. 27th, 9:15 P.M., Comparative Literature I—Prose Fiction, Ballroom)

"CHARACTERIZATION IN SHAKESPEAREAN COMEDY," by Northrop Frye of the University of Toronto.

(Sun., Dec. 28th, 4 P.M., English Section, Ballroom)

The following three papers will be given at English V—Shakespeare, on Monday, Dec. 29th from 11 A.M. to 12:30 P.M. in the Georgian Room.

"SHAKESPEARE IMPROVED: A CASE FOR THE AFFIRMATIVE," by Lucyle Hook of Barnard College.

"ACTION AND SYMBOL IN MEASURE FOR MEASURE," by Harold S. Wilson of the Univ. of Toronto.

"CURRENT SHAKESPEAREAN STUDIES," by Alfred B. Harbage of Harvard University.

Chairman of the Shakespeare Section is Matthias A. Shaaber of the University of Pennsylvania. James G. McManaway of the Folger Shakespeare Library is Secretary.

Abstracts of the foregoing papers which were received by press time are printed in *The Itinerant Scholar* section of SNL.

### AS YOU LIKE IT

A fine cast and intelligent direction by Gerald Freedman resulted in an excellent performance under the auspices of the Equity Library Theatre from Dec. 3 to Dec. 7. An effectively used permanent set with a rapid succession of scenes disclosed that the director was well aware of the principles of Elizabethan staging. Robert Blackburn was a handsome and well spoken Orlando, and Sefton Darr an interesting Rosalind—except when she donned an artificial smile. Chevi Colton as Celia outdid Rosalind in the earlier scenes. Michael Higgins was a lightfooted and lovable Touchstone and Charles Randall an effective Jaques.

SNL GREETS THE MLA AT BOSTON



## The Shakespeare Newsletter

Published at 749 Franklin D. Roosevelt Dr., N.Y. 9

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Six issues annually — Sept., Nov., Dec., Feb.,  
April, May — Annual Subscription \$1.00  
Entered as Second Class Matter at the  
Post Office at New York, New York

Vol. II, No. 8

Dec., 1952

### "Nearer my Bard to thee"

The present concern of producers and directors to get closer to Shakespeare's method of staging is being repeated in movements to return to proper Shakespearean acting, and, perhaps more archeologically, to return to Elizabethan pronunciation. We have voiced our opposition to obscuring Shakespeare by spectacle — an opinion which is more strongly voiced in Clifford Leech's article on the 1952 season at Stratford (in the current *Shakespeare Quarterly*). Let us here concern ourselves with citing some pertinent remarks on acting.

In spite of numerous American productions of Shakespeare, Lawrence Langner, head of the American Shakespeare Festival Theatre and Academy said, without too much fear of contradiction, that "Shakespeare is now dead in the American Theatre. There are no actors trained in Shakespeare and the classic theatre to play him here, now." If there are some, they are indeed few and far between, and it is certainly hoped that his Academy will in some measure get or evolve the proper traditional manner of acting.

In England, too, even with the Old Vic constantly producing classic plays, there is concern, and the school that will be attached to the National Theatre will have the same aims as the ASFTA. On Sept. 11, Guy Boas of the Garrick Club sent some excellent advice on producing Shakespeare to the Editor of *The (London) Times*. We reprint the pertinent portions here:

(1) Shakespeare is poetry, and must be spoken as poetry. Such speaking requires a combination of beauty, intelligence, and vitality. The vocal technique is similar to that learnt in the first stages of singing. Provided such a technique is possessed, it is immaterial whether the plays are given on a platform, stage, or behind a proscenium arch.

(2) The text, being verbal music, must be treated like an orchestral score with appropriate and varying tempi, and the sweep of the music must be preserved from the first to the last line of the play.

(3) The characters, being dynamic, offer endless scope for interpretation, but they cannot without disaster be twisted from their essential psychology.

(4) Actresses should recognize that their parts were written to be played by boys, and should avoid such feminine realism and excess of emotion as obscure the author's simple poetic conception.

(5) There should be no divorce between the best literary interpreters of Shakespeare and his exponents in the theatre. Hazlitt and Bradley, Raleigh, Granville-Barker, and Dover Wilson are there to be read not only by literary students but by actors.

(6) All concerned in a production must recognize that it is Shakespeare we want to hear. Personal success requires the players to subordinate themselves to Shakespeare, and to act as a medium through which this voice and mind of miraculous power can be heard speaking.

In a letter to *The Times* on Sept. 18, Geoffrey Crump of the Royal Academy of Music added the stricture that to these literary and esthetic aspects must be added the important "achieving of the illusion of actuality." To this end actors must learn to "break down the literary and overawed approach to Shakespeare" and instill a familiarity which breeds "naturalness and ease."

The rest is not silence, but if this much is achieved, Ivor Brown's quip at the head of this column will have then become an actuality.

### MECHANIZED GLOBE THEATRE MODEL

A twenty-minute 16mm sound film whose purpose is "to show one possible reconstruction of the Globe Playhouse" has been produced by William and Mildred Jordan at the University of California as part of their requirements for the Master of Arts degree. Ronald Colman is narrator as scale model actors move about on a three dimensional stage by means of a "specially developed magnetic animation method." Five plays illustrate staging methods.

#### "An Evening with Will Shakespeare"

Continuing its efforts to raise funds, the American Shakespearean Festival Foundation — now moved from Westport to Fairfield County, Conn., staged "An Evening with Will Shakespeare" at the New Parsons Theatre in Hartford on Dec. 5 and 6. The program was directed by Margaret Webster who was also narrator. Claude Rains, Eva Le Gallienne, Leueen MacGrath, Staats Cotsworth, Arnold Moss, Faye Emerson, Nina Foch, and others participated in the program of selected scenes. Success of the program will determine arrangements for similar events in New York and elsewhere. Mary Hunter is production co-ordinator for the Foundation.

#### "QUEEN LEAR"

Brown Adams has adapted *King Lear* and is presenting it in three acts with an all woman cast of professional actresses "in the exciting background of a circus," played against a musical background. A prologue and epilogue, mostly in pantomime, explain basic deletions necessary in this ninety minute production. An outline of Act I reads:

Queen Lear asks each of her daughters to perform and demands from each a speech proving their love to her. The circus is suddenly closed when Cordelia self-consciously withholds such external flattery. Then follows a scene of violence, and Queen Lear expels her youngest daughter from the circus, dividing her share of the circus between Goneril and Regan [who have animal acts]. The sudden inheritance of power arouses an animal ambition within Regan and Goneril to completely overthrow their mother.

Bookings for the next three seasons are being made. Write SNL for details.

#### MISCELLANY

Old Vic's *Romeo & Juliet* will be followed by *The Merchant of Venice* on Jan. 6th. . . . A showcase *Romeo & Juliet* was staged in N. Y. C. for one night, on Nov. 2nd, under the direction of Dennis Gurney who is looking for an "angel" producer. Two acts and twenty-one scenes were used. . . . The Stratford Memorial Theatre began a special three-week season last Nov. 25. Plays are *Othello*, *As You Like It*, and *I Henry IV*. . . . The Columbia Players are presenting a production of *I Henry IV* at the Brander Mathews Theatre from Dec. 17th through 20th. . . . An Old Vic contract with RCA Victor calls for recording a series of plays. *Macbeth* will be ready early in '53. . . . A conflict on Graucho Marx's "You Bet Your Life" program developed when contestant answered "Pistol" to question of who was the "cowardly braggart" in *HIV*, *HV*, and *MWW*. Judges were split, but the contestants received \$1000. . . . A film version of *The Tempest* is contemplated by director Michael Benthall. Robert Helpmann has done the choreography, John Woolridge the music, and Loudon Sainthill the designing. About three-quarters of a million dollars is needed for the project. . . . *Hamlet* will be produced by Prof. Eugene R. Wood at Ithaca College from Feb. 16th to 21st. . . . With C. Francis J. Stanislaw as Hamlet, thirteen songs from *Hamlet* and some soliloquies were presented by the Chelsea Art Theatre Production group on Aug. 4 and 6. The Eastcheap stage is almost on the site of the original Blackfriars Theatre.

### The Elizabethan Bookseller

Waukegan, Illinois

Monthly Lists of Elizabethan Items

### 2nd Memorial Theatre Company to Tour Australasia

On December 28th a company of forty actors under the leadership of Anthony Quayle will leave England on a thirty-seven weeks' tour of New Zealand and Australia. The tour will cost almost \$500,000 of which one-quarter will have been spent before the company embarks. Three plays, *Othello*, *As You Like It*, and *I Henry IV* will be taken on the 300 performance tour after a preliminary engagement in Stratford now in progress.

This tour is the greatest undertaking since the U.S.-Canadian tour under W. Bridges-Adams in 1931-'32 completed just prior to the opening of the new Memorial Theatre on April 23rd, 1932. A six-month tour of the U.S. and Canada is again planned at the end of the 1954 season.

*RII*, *I & II HIV*, *HV*, and *Othello* are among the plays that will be brought. A second company under Glen Byam Shaw will continue the annual Stratford productions. This is the first time that two companies will be operating simultaneously.

The current season — Anthony Quayle's fifth at Stratford — grossed about \$368,000, an amount larger than last year due to a longer season and Thursday matinees begun in mid-season.

#### WILLIAM POEL CENTENARY

Under the auspices of The Society for Theatre Research, a program in honor of the centenary of William Poel's birth was celebrated on July 11th. Poel was the individual most responsible for the still current movement to stage Shakespeare in the Elizabethan manner. Dame Edith Evans, Chairman of the Centenary Committee, Sir Lewis Casson and others who knew and acted under Poel, participated in the lecture and dramatic program which included portions of *Fratricide Punished* and *Troilus & Cressida*.

C. B. Purdom's Shakespeare Stage Society has founded a William Poel Memorial Lecture. Robert Speaight, author of a forthcoming book on Poel, delivered the first lecture on July 21st.

#### Brooklyn College Club Gets Award

At a special ceremony last month the Brooklyn College Shakespeare Club received the *Faculty Award of Honor*. The citation read:

In recognition of its marked effectiveness in stimulating interest in and knowledge of Shakespeare on the campus and in the community, through distinguished speakers, films, plays, exhibits and concerts.

A Renaissance Christmas Revels was held on Dec. 12th. Dr. Olive Henneberger is Faculty Advisor to the Club.

"These recordings . . . will be treasured by future generations . . ." — from *The Shakespeare Newsletter*, Sept. 1952.

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**Julius Caesar on 16 mm Film**

The David Bradley production of *Julius Caesar* currently seen at the Baronet Theatre in New York is an unusual picture with an unusual background. Although Producer Bradley worked with a budget under \$15,000, the limitation was only apparent in the battle scenes; but even here most Shakespeareans will follow Shakespeare's advice and piece out the imperfections with their thoughts.

With home-made costumes and with Chicago's classic landmarks for settings, the proper Roman atmosphere is effectively achieved. As is usually the case where amateurs and professionals are mixed, the acting was sometimes uneven. Yet the general weakness of Harold Tasker as Caesar was offset by Bradley's Brutus and Charlton Heston's excellent Marc Antony. Grosvenor Glenn was a lean and hungry Cassius whose facial features were accentuated by dramatic lighting contrasts.

Photography by Louis McMahon is consciously artistic with chiaroscuro effects and angle shots sometimes adding to and at other times detracting from the prime interest in the lines themselves. The scenes of Cinna's murders are framed in fire, unusual character types in the mob are consciously filmed, and too often closeups are too close for comfort. Yet the total effect leads to the desired end and Brutus dies the "noblest Roman of them all. All the conspirators save only he Did that they did in envy of great Caesar."

Bradley's remarkable efforts in this film were rewarded with an M-G-M contract as producer, and Charlton Heston too has gone on to star in other roles.

A slightly cut (82 minute) version of the film is available for classroom use cut into two reels—each about one class period in length, and is highly recommended for this purpose.

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by  
Hardin Craig

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**"AN HONORABLE MURDERER, IF YOU WILL"**

Thomas D. Bowman, Pennsylvania State College

COMMENTATORS tend to place Othello's intention of killing Desdemona too early in the play. By so doing they cast an aura of savage vengeful fury about Othello which Shakespeare did not intend and which impairs the reaction of pity and exaltation necessary to the appreciation of the highest tragedy.

In the great temptation scene, suspicion firmly established in his mind, Othello speculates on the punishment he would bestow were his worst fears of the moment substantiated: that his bride had succumbed to the beguilements of the handsome and polished Cassio. He would "whistle her off and let her down the wind to prey at fortune". In other words Othello would merely cast her out. One must note here no faint glimmer of speculation on Desdemona's death. In fact in a most manly and pathetic passage that immediately follows, Othello tends to place the blame of Desdemona's waywardness upon himself as resulting from his color, his lack of social accomplishments, his advanced years. The reactions here are those of a normally high-minded husband suffused with the poison of apparently well-substantiated suspicion.

#### Othello's Motivation

True, before the scene ends, Iago is instructed to kill Cassio within three days time. Yet honor, justice, and the welfare of society are stronger motivating factors here than black vengeance and tyrannous hate, normally strong though they may be. Othello is final custodian of the law's authority upon the island. He is accustomed to its dispensation and certain of the justice of his interpretation of it. He reasons that one who uses unusual accomplishments to pollute the beauty and innocence which Desdemona represented is better off dead, and so too the society he has polluted. This is definitely justice in Othello's mind; and private assassination is chosen rather than the machinery of the law, possibly as a safeguard of Desdemona's reputation. Moreover Othello delegates Iago as his agent of death as final crowning test of the latter's accusations. Were the trusted Iago to kill his good friend Cassio out of a noble sense of wrong done his beloved commander, no further doubt of Iago's integrity could be tolerated. The potential extent of human perfidy is an unopened book to the noble Othello.

#### Significance of Bianca

The functional purpose of Bianca has been curiously understressed by commentators. She is Shakespeare's agent for convincing Othello that honor, justice, and the welfare of society require Desdemona's death as well. Had there been no Bianca with her bordello for officers and her strumpet's plague of beguiling many and being beguiled by one, Desdemona would have been but whistled off to prey at fortune. The sniggering, jocular, and contemptuous misinterpreted conversation about Bianca in Act IV, Scene I convinces Othello that Desdemona has been the aggressor in illicit love, that

she is as notorious in her elevated social sphere as Bianca in hers, that she is utterly wanton without moral susceptibility or resistance, that she has befouled all the gifts of rearing and breeding and the graces of attractiveness, that she is a festered lily which smells worse than the rankest weed. This almost unendurably terrible, yet in the circumstances psychologically valid misconception, is necessary to prompting Desdemona's "honorable" death. Hence it is only with Othello's "ay, let her rot, and perish, and be damn'd tonight; for she shall not live" (IV, i, 191-2) that Othello resolves upon her death, and nowhere earlier in the play. She now must die else she will corrupt more men.

#### Mercy Killing

Othello's conduct in the final scene in no way impairs our necessary conception of him as a consistently noble but tragically deluded man. If the taking of human life can be tenderly intended it is here. This is in every instance a mercy killing. Because strangulation would be too violent an assault upon Desdemona's beauty and Othello's memory of what he once considered her to be like, it is discarded for smothering. She is deliberately awakened to make her peace with God, for only body and not soul must be destroyed; and until Emilia's disclosures Othello repeatedly justifies his deed to the assembled dignitaries as an act of justifiable honor and social purgation. When the full horror of his wanton destruction of youth, beauty, and innocence dawns upon him, his unrelenting adherence to his concept of justice reaches its climax. His tragic misconduct of honor and justice cannot be rectified, yet it must be palliated, and only by the atonement of self-destruction.

As Othello dies upon a kiss, his torment of soul is no longer existent. He dies exalted with his faith in the constancy of Desdemona's devotion restored. Atonement of body, mind, and spirit has been made, and the balm for this man who loved not wisely but too well is the peace of oblivion at last.

#### Othello's Integrity and Nobility

Othello is the modern world's most moving interpretation of the miscarriage (but not destruction) of honor, nobility, and justice through the forces of evil. But never in the process of that miscarriage must we lose sight of the constant integrity and nobility of its central figure. To interpret Othello's conduct primarily in terms of the pride-outraged fury of a veneered barbarian but little removed from jungle is unwarranted debasement of the play, its creator, and the truths of human nature for which Othello so tragically stands. And if read aright there is nothing in the noble Moor's conduct, thoughts, or motives to prompt this unhappily denigrating point of view.

(Prof. Bowman has contributed to the *Shakespeare Quarterly* and other publications.)

**SHAKESPEARE'S BIRDS:** Over 70 birds are mentioned in the plays and more than 600 allusions and images show intimacy with their habits. Lavonia Stockelbach of Verona, New Jersey, has made a series of miniatures of them in beautiful colors and they were featured at an exhibition in Hall's Croft, Stratford. The artist gave a lecture on them at the opening of the exhibition.

SNL makes an excellent XMAS GIFT. Present your friends with a subscription. I will send it in time for Christmas with an appropriate note.



## ✠ The Itinerant Scholar ✠

At the 66th Annual MLA Convention at Boston  
Dec. 27-29:

### THE MYTH OF HAMLET IN CONTEMPORARY FRENCH LITERATURE by René Taupin, Hunter College

The myth of Hamlet was born in the early Nineteenth Century under the influence of various critics, actors and painters. Hamlet became a living hero with a costume and a physical appearance which were transmitted from one romantic generation to another. He was the most alive of the four great mythical heroes of modern literature, representing man's conquest of wisdom and his despair at the loss of his illusions. The myth of Hamlet became the myth of the hero, the slayer of myths. During the 1890's the myth crystallized. To Mallarmé, Hamlet was the absolute dramatic hero—the "latent prince." The myth of the prince *who will never be* also lives in more popular literature. There is a strange resemblance between the aristocracy of Cyrano, his humor, his bafflement in action, and his "panache" flying high in the winds of ill-fortune, and the sombre elegance of the Danish prince. The Post-Nietzschean period sympathized with the myth-killer. The myth entered its critical period about 1900. Max Jacob wrote an *Antichrist*, claiming that the First World War had destroyed "Hamletism." Articles written by Claudel, Gide and Valéry show that the myth of Hamlet, symbolizing man's fascinated preoccupation with night and death, is still alive.

### TOLSTOY, SHAKESPEARE, AND HADJI MURAD

George Gibian, Smith College

Studies of the critical problem of Tolstoy's hostility to Shakespeare have usually assumed that it was not Tolstoy, the author of *War and Peace* and *Anna Karenina*, but only the later, moralistic Tolstoy, who opposed Shakespeare. An examination of letters, diaries, and memoirs of Tolstoy's friends reveals that Tolstoy attacked Shakespeare throughout his life, both as an unnatural, highblown, poor artist, and as an immoral writer. Tolstoy failed to appreciate poetic drama and Shakespearean conventions. He was also guided by an iconoclastic desire to disagree with the generally accepted opinion and to shock the public, and by his heritage of eighteenth century French neoclassical literary taste.

A comparison of Tolstoy's own creative practice in *Hadji Murad*, a short novel written at approximately the same time as *On Shakespeare and Drama*, with Tolstoy's Shakespearean criticism shows that in one important respect the artist disregarded the critic: whereas he blamed Shakespeare for amoral "activism," *Hadji* glorifies an equally amoral, sturdy vitality of the Caucasian mountaineers. For the most part, however, the novel has attributed the alleged absence of which Tolstoy deplored in Shakespeare's plays: simplicity of diction, explicit, clear motivation, paucity of metaphor. Narrative techniques of "making it strange" and "Russian doll" (linking of scenes representative of levels of Russian life) aided Tolstoy's satirical social criticism. *Hadji Murad* shows Tolstoy's dislike for Shakespeare to have been rooted in his diametrically opposed literary purposes and techniques.

### SHAKESPEARE IMPROV'D— A CASE FOR THE AFFIRMATIVE Lucyle Hook, Barnard College

After 1660 at the King's House under Killigrew, new plays were written and old plays were chosen to fit the special talents of the great Carolinian actors, Hart and Mohun. At the Duke's House under D'Avenant, however, a young group of players, with Betterton as chief actor and director, embraced the new "natural" type of plays and acting, and from the beginning made use of the newest theatrical asset, the actress. During the stringent times of the Popish Plot (1678-82) when any new play was suspect, both houses turned to the safe expedient of re-writing the Shakespearean plays that had been allotted them in 1660. The rewritten plays show clearly the needs of the acting personnel and the contrasting artistic attitudes of the two companies: the King's House continued to produce male drama while the Duke's House introduced the new female play that continues to the present time as the predominant form of drama. This important change was brought about by Otway in *Catus Marius* (1679),

his rewritten *Romeo and Juliet*, and by Nahum Tate in his tragi-comedy version of *King Lear* (1680), both plays written especially for a young actress, Elizabeth Barry. These two plays showed the way to Otway's *The Orphan* and *Venice Preserv'd*, Southerne's *The Fatal Marriage*, and Rowe's *The Fair Penitent* (all written for Elizabeth Barry), and led directly to the overwhelming vogue of female tragedy and sentimental comedy.

At the First Annual Shakespeare Festival at Taylor University, Upland, Indiana:

### THE USE OF MUSIC AND SOUND EFFECTS IN SHAKESPEAREAN PRODUCTION

James W. Brock, Albion College

In producing Shakespeare the director is faced with the problem of the unique auditory element present in Elizabethan drama. For our production of *Macbeth* at Albion College we used music before the play and sound effects, specified by original stage directions or implied by the lines, during the play.

Original music was composed in the modern idiom although the essential themes of the play were woven into the music to reinforce the dark and bloody atmosphere of the drama. In the Prelude to Act I the opening measures represent the sinister fate symbolized by the witches. The theme suggesting Macbeth's ambition is heard and rises to a flourish as he is crowned king. The mood subsides, and the motif of the witches returns as the play begins. In the prelude to Act IV a grotesque waltz is first heard, suggestive of the false merrymaking of the banquet scene. The knocking at the door following the first murder breaks in on the feast, in *Macbeth's* subconscious mind, and his mental torment increases until the final catastrophe of death.

The conventional military and ceremonial signals, e.g., alarum, flourish, etc. were composed for appropriate musical instruments and recorded. Conjectural sound effects, e.g., the sound of horses when Banquo is murdered (III-iii) and the knocking in the caldron scene (IV-i) were used because they motivated lines.

### SHAKESPEARE IN GERMAN

Under the aegis of the Ministry of Education of the Austrian government, and with its financial subsidy, the first volume of Richard Flatter's translations of Shakespeare has come from the press. *Othello*, *Macbeth*, *A Midsummer Night's Dream*, and *Henry IV* appear in the first volume. The Vienna Burgtheater has recently produced four of Flatter's translations in a movement which will undoubtedly replace the "Schlegel-Tieck" versions formerly used. Dr. Flatter, now a resident of New Jersey, lived in Vienna until 1938. His translation of the Sonnets have appeared in a bilingual text.

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## Marlowe and Shakespeare

by Calvin Hoffman

Basing my belief on the major premise that not only did Christopher Marlowe write entirely, or have a hand in II and III *Henry VI*, *Titus Andronicus*, *Love's Labor's Lost*, *Comedy of Errors*, *Richard II*, *Richard III*, and other canonical plays—as some eminent scholars from Malone to Chambers proclaim—but that he also wrote every single play and poem usually attributed to William Shakespeare, I set out for England last summer on the "hunch" that the manuscripts of at least twenty First Folio plays had *not* mysteriously disappeared but still existed where I suspected they had been reposing for centuries.

When I spoke to Dr. James McManaway in Washington a year ago (in an unsuccessful effort to have the Folger Library underwrite the trip abroad), he told me that he, too, "felt" the manuscripts might still be in existence.

Orthodox students agree that Shakespeare's *Comedy of Errors*, *King John*, *Two Gentlemen of Verona*, and the three parts of *Henry VI* are among his earliest plays and that these plays, with fourteen others, were printed for the first time in the 1623 Folio. Obviously, then, the manuscripts of these six plays (and the others, too) were carefully preserved from about 1590 to 1623, a period of at least thirty years, by someone. It is not enough to assume that the playhouses were the repository of all twenty manuscripts and that when Heminge and Condell requisitioned the scripts they were ready. There is no such evidence available. Contrarily, the evidence that they were sedulously preserved by the playhouses until 1623 is all on the negative side even though the acting companies were unusually careful about the scripts of their popular plays.

With the inevitable inference then that someone did preserve all these plays in manuscript, and that they were not summarily and wantonly destroyed after 1623 since they possessed precious intrinsic sentimental value to the preserver himself, I set out for Scadbury Manor at Chislehurst in Kent where Marlowe was known to have been living and writing up to the day of his "death" on May 30, 1953. It was my belief that Sir Thomas Walsingham, patron and benefactor of Marlowe and owner of Scadbury Manor, was the one person who did preserve the manuscripts of the twenty heretofore unpublished plays, and that he secreted them somewhere on his estate after publication in 1623.

Scadbury Park comprises about 400 acres. It was here, with the assistance of the present owners, remotely related to the Walsingham family, that I made exploratory searches for the manuscripts—searches that will continue on full scale next year.

For over thirteen years I have entertained an intuitive "hunch" that Marlowe sent the manuscripts of his plays to Walsingham from France and Italy (to which countries he fled after his necessary "murder") and that Walsingham, prudently employing a scrivener to make copies of the plays, disposed of them in London, keeping the originals himself.

Further research is necessary to complete the identification of "Thomas Smith, scrivener," to whom Walsingham left "40 s for a ring." An article already accepted for publication elsewhere [which *The Shakespeare Newsletter* will abstract on publication] will give further support to the belief that Marlowe lived after his alleged "death."

(Mr. Hoffman, poet, dramatist, and drama critic, reviews plays for a chain of papers around N.Y.C.)





# CURRENT BIBLIOGRAPHY



(The following books may be more extensively reviewed in future issues as space permits.)

Haimsohn, George, *THE PORTABLE HAMLET*, N. Y., Coward-McCann, 1951, \$1.00.

In this version it is possible to read and even see—in its more than 100 symbolic sketches—a full *Hamlet* in somewhat less time than it takes to read some of the longer footnotes in the Variorum edition of the same play. The volume is "adapted for the modern reader" and dedicated to Gielgud, Evans, and Olivier "without their permission." The little paper bound 4 x 6 booklet is illustrated by amusing drawings which accompany a line or two of version and comment calculated to amuse the *New Yorker* audience.

Harbage, Alfred, *SHAKESPEARE AND THE RIVAL TRADITIONS*, N. Y., Macmillan, 1952, pp. xviii, 393, \$6.00. (Published Nov. 10, 1952.)

With a frame of reference that includes the whole corpus of Elizabethan Drama, Prof. Harbage has produced a book that will to some extent change the course of Elizabethan dramatic criticism. That there was rivalry between companies was of course known before, but we now have a fully authenticated account of the "Theatre of a Nation" and the "Theatre of a Coterie" and their "Rival Repertoires." We see that "The marked contrast between the public and the private repertoires reflects, of course, divergent attitudes toward life, literature, and morality in the general public and the coterie," and Harbage gives us lists of plays in both groups. We see that in the public theatre 49% were comedies, 30% tragedies, and 21% histories. In the private theatres there were 85% comedies and 15% tragedies. And there are other distinctions such as a preponderance of satire in the coterie theatre. In succeeding chapters Harbage paints a picture of the period because he knows, as some critics fail to realize, that "it is impossible to dogmatize upon the 'Elizabethan' attitude . . . without considering the chance that there may have been more 'Elizabethan' attitudes than one." Chapters outline "The Divine Plan," "The Dignity of Man," "Sexual Behavior," "Wedded Love," and "The Commonweal,"—successive statements of the conception of God, man, love, marriage, and politics—and the treatment of these themes by the rival repertoires. "Shakespeare was great because he was worthy of his tradition . . . the tradition of the theatre of the nation, with its impulse to go to the people, and the tradition of Christian humanism, which was lighting up the minds of those people."

SHAKESPEARE QUARTERLY, edited for The Shakespeare Assn. of America by James G. McManaway, III:4 (Oct. 1952), pp. 299-396, \$5.00.

An interesting variety of popular and scholarly Shakespeareana gives SQ unusual interest. First of the articles is Dover Wilson's "Shakespeare's *Richard III* and *The True Tragedy of Richard the Third*, 1594." The noted scholar reaffirms and further reinforces with modern scholarship the thesis made by G. B. Churchill in 1900 that *The True Tragedy* is not a bad quarto of *Richard III* and that Shakespeare either borrowed from it or from the play the bad quarto represents. Of special interest and importance is Samuel B. Hemingway's paper "On Behalf of that Falstaff" in which the author finds the deficiencies of previous analyses of Falstaff due to failure to realize "that Shakespeare was both of an age and of all time." This "two-level" approach to Shakespeare reveals two Hals and two Falstuffs—one the result of first impressions and the second the result of study of the play. In a continuation of his study of "Shakespeare in the Periodicals 1700-1740," George W. Stone, Jr., of George Washington University, surveys the growth of interest in Shakespeare in the third and last decades of the period under observation. Among the 434 discovered references, most outstanding is the controversy over Theobald's *Shakespeare Restored* in the 1730's and a thirty-four page article introducing Warburton's edition in the 1740's. "The Storm in Lear" is analyzed by E. Catherine Dunn of Catholic University who agrees in general with George W. Williams' interpretation of the storm as a symbol of the "Last Judgment," but adds another related meaning "of cosmic chaos of the Empedoclean type, a destruction of the Universe by Strife (Strife rooted in ingratitude)." Lear is characterized by self-punishment and wishes himself and the universe destroyed. Lear and the cosmos "become simultane-

ously avenger and victim of ingratitude—Empedoclean strife destroys the world but love returns. The protagonists are dead, but so is the evil which destroyed them." The recurrent theme of "Brother Hate and Fratricide in Shakespeare" is considered by Joseph T. McCullen, Jr., of Texas Technological College. No violation of order "is more unnatural and destructive" than fraternal hate and fratricide. *Richard III*, *Hamlet*, *As You Like It*, *Much Ado*, and *The Tempest* reveal the traditional theme which Shakespeare uses to enhance the dramatic action and for character delineation. A review of the 100 year history of "The Shakspeare Society of Philadelphia" by Henry L. Savage, an excellent and constructive analysis of the "Stratford, 1952" season by Clifford Leech, and an account of a primitive HVI production of "Shakespeare in La Ceiba [Spanish Honduras]" complete the roster of articles. The usual quota of authoritative reviews, some interesting correspondence on *The Merchant of Venice*, and miscellaneous notes complete the issue.

Rowse, A. L., *THE ENGLAND OF ELIZABETH, The Structure of Society*, N. Y., Macmillan, 1951, pp. xi, 547, \$7.50.

For the Shakespearean who desires a fully drawn portrait of the Elizabethan Period without the tedium of academic history, this volume should prove especially valuable. This eminent historian realizes that "there is something mysterious about Shakespeare. . . . The real mystery is the explanation of the inexhaustible vitality and veracity of all that he wrote . . . it is still his words that come from our lips . . . [it is a mystery] that this man of centuries ago should express them so completely today, should have expressed them, perhaps, forever." The real explanation he finds in the Elizabethan Age which "was so much the most intense and electric experience of a young people suddenly coming into maturity. . . ." The development of the English Renaissance is set forth in twelve chapters, each an extended and penetrating essay on the economic, social, political, religious, and educational aspects of England. The volume is interlarded with intimate details from personal biographies, and it is this pen-portrait method that he uses to build up his picture of the age. His concern with the individual is revealed when he writes (pp. 386-7):

The high themes of their beliefs are not here my aim; I prefer the lower, the more intimate, to ferret out the secret, to reveal the life beneath the documents, the passions behind the formularies, the human beings enclosed within the institutions. The half-page sketch of the Earl of Oxford (page 257) as "lightheaded, a fop . . . young fool," etc. may be taken as an example of the incisiveness of his portraits—and it is one that will most likely incur the wrath of Oxfordians. The present volume is meant to show what the age was; another is in preparation to show what the society did.

Winter, Carl, *ELIZABETHAN MINIATURES*, Penguin Books, 1952 (1943; 1949), pp. 32 and plates, 95c.

This beautiful reissue of the work of the Director of Fitzwilliam Museum at Cambridge contains, in

addition to a brief but adequate introduction, thirty-one excellent colored reproductions—almost original size—of the chief Tudor miniature painters,—Nicholas Hillyarde, Isaac Oliver, and others. Of interest to Shakespeareans are the portrait of Ann of Cleves (Henry VIII's wife), three of Queen Elizabeth I, the famed (but reputed) portrait of Sidney, Anne of Denmark (James I's wife), Prince Henry their son, and other works which illustrate the sonneteer tradition, Elizabethan costume, and the masque costume of James I's reign. In this little volume we clearly see what was in Hamlet's mind when he tells his mother: "Look here upon this picture, and on this, the counterfeit presentment of two brothers. . . ." And we know that a miniature is being referred to because Hamlet has also told us that those who disregarded Claudius while he was alive are now giving "twenty, forty, fifty, a hundred ducats apiece for his picture in little."

## NEW EDITIONS

WILLIAM SHAKESPEARE THE COMPLETE WORKS, edited by Peter Alexander, N. Y., Random House, 1952, pp. xxxii, 1376, \$3.75. (Pub. in England, June, 1951.)

This edition of the plays and poems does not have the paraphernalia that is characteristic of the recent Hardin Craig and G. B. Harrison editions, but it is valuable for other reasons. Its 16-page biographical introduction is based on the Editor's *Shakespeare's Life and Art*. This is followed by a reprint of the preliminary matter of the 1623 Folio and the plays themselves follow the Folio order. To show the difficulties that beset the printers of the Quartos and Folios, the 147 lines—in "Shakespeare's own hand"—of the manuscript of *Sir Thomas More* are reprinted in type-facsimile as an Appendix, with notes and comments. A glossary of over 2000 words completes the volume. But the most valuable feature of the volume is only apparent on close scrutiny. Prof. Alexander worked on this text for seven years and he has unobtrusively put in numerous emendations—the work of an imposing array of scholars—which enhance the value of the text. It is the first British revision of the text made in fifty years.

SHAKESPEARE THE COMPLETE WORKS, edited by G. B. Harrison, New York, Harcourt, Brace, 1952, pp. 1666, \$7.25.

On the recommendation of a "plebiscite of scholars," Prof. Harrison has used the long standard Globe Edition for his text, but he has incorporated certain American usages in spelling, punctuation, capitalization, use of diacritical marks to denote accented *ed*, etc. Throughout the edition the Editor has the student in mind rather than the scholar. The volume incorporates the eighty page background introduction from his former Major Plays edition and adds a new section on "Shakespearean Scholarship and Criticism 1900-1950," and twenty-two pages of illustrations. Each of the plays and poems is prefixed by a scholarly introduction. References to footnotes are indicated in the text by an "n" sign so that the student will not miss what is below or look in vain for what is not. An Appendix of twenty-nine brief essays enlarges on general items in the footnotes. An annotated bibliography of about a hundred volumes completes the text. It is an excellent book for the student and general reader.

HENRY THE FOURTH, Part I, Oxford, Clarendon Press, 1952, pp. 192, \$1.00. (Pub. Sept. 18, 1952.) Thirteenth volume of "The New Clarendon Shakespeare."

Bertram Newman edits this volume in the tradition of the series which believes that because language presents "considerable difficulties" to the beginner, the main emphasis in this series is "interpretation of words and phrases rather than on . . . linguistic matters." In addition to these notes which appear handily at the foot of each page, more difficult passages are explained in commentaries at the end of the volume. A 25 page Introduction, 14 pages of critical quotations, a genealogical table, illustrations, etc., enhance the usefulness of the volume.

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## Shakespeare Club Activities

The Shakespeare Society of New South Wales—active since 1900—continues to present its interesting programs. The activities of its last season included lectures on "Dramatists before Shakespeare" by the Society's President, Mr. Harry Thomas, "Paterfamilias in Shakespeare", by Miss Leontine Marks—on the fathers of the heroines, "The Tongue that Shakespeare Spoke" by the Society's Patron Prof. A. G. Mitchell of Sydney University—on Elizabethan pronunciation, "Coriolanus" by Bishop Hilliard, and "Hamlet" by F. G. Phillips—Hamlet was not mad because a madman cannot be a hero. Music and recitals accompanied many of the programs. Miss Florence Gourlay is Secretary of the Society.

The Shakespeare Study Club of Tampa, Florida, was organized in May, 1946, as an offshoot of the Delphian Society. Each year it discusses a Tragedy, History, and Comedy. A Quiz follows the completion of each play. Morning meetings which include the presentation of papers, recitals, and discussions are followed by a luncheon with two hostesses entertaining together. Because meetings take place in members' homes, membership is limited to thirty. Mrs. James F. Shiver is Secretary of the Club.

The Shakespeare Club of Dallas, Texas this year studies *Cymbeline* and *The Winter's Tale*. Hazel M. Musselman is "leader" of the study program.

Don M. Wilkerson, of Topeka, Kansas is organizing a Shakespeare Club in that city.

The Shakespeare Club of New York City this year discusses *Julius Caesar*, *Cymbeline*, *The Winter's Tale*, *The Tempest*, *Venus and Adonis*, and *The Rape of Lucrece*. Three *Guest Nights* are scheduled. At its first, Prof. Sexton of Fordham University spoke of Shakespeare's Intent, Content, and Extent and an interesting discussion resulted. Its January 6th *Guest Night* will entertain speakers on *The Significance of Shakespearean Criticism*. Judge Francis X. Giaconne is President of the Club.

The Thirty-Sixth Season of the Shakespeare Society of Washington, D. C., began on October 4th with Dr. W. Gordon Zeeveld's paper on "Where Is Shakespeare's Utopia?" At its November meeting, Dr. Fred S. Tupper of George Washington University spoke on "Titus Andronicus," and on December 6th, Dr. Giles E. Dawson of the Folger Shakespeare Library spoke on "The Folios." At subsequent monthly meetings Rev. John L. Madden of the Catholic University will speak on "The Character of Richard II, Fact and Fiction," Dr. Fred P. Myers, President of the Emerson Institute will speak of "Justice in the Merchant of Venice," and Dr. James G. McManaway of the Folger Shakespeare Library will speak on "Edmund Spenser." A Birthday Banquet is planned for April and attendance at a Shakespearean play at American University for May. Dr. E. V. Wilcox is again President of the Society which has almost ninety members.

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## Hamlet in French

A memorable production of *Hamlet* in French by the company of Madeline Renaud and Jean-Louis Barrault of the Theatre Marigny in Paris was staged at the Ziegfeld Theatre from Dec. 1 to Dec. 6.

Herbert L. Matthews of *The New York Times* found the production "strange and exciting and even thrilling . . . [the play] comes to life and meaning" in every part. John Chapman of *The News* found the production "superb . . . most memorable" of many that he had seen, and Kerr of the *Tribune* thought the early ghost scene and Ophelia's mad scene more brilliantly handled than ever before. Our own musings during the performance might be recorded as follows:

Sets are simple but effective. . . . Wonder why they didn't arm the ghost *cap-a-pie*? . . . Should Hamlet go into a trance when Ghost speaks? . . . Almost makes me think the murder idea did originate in his own mind. . . . Ghost is wonderfully effective—drum beat and single high note of some wind instrument heralds his approach. . . . Rosencrantz and Guildenstern look and act like a couple of young Nazis—stiff, clicking, military movements. . . . Players' scene well done. . . . My God, I do understand something—*Etre ou ne pas etre; telle est la question*.

Shades of Dover Wilson!—seems that Hamlet does overhear Polonius and Claudius plot the loosing of Ophelia on him. . . . Hamlet acts the distraught lover, but should he lift her dress so and caress her so intimately . . . must be the French influence. . . . More Wilson—Claudius seems to disregard the dumb-show. . . . Closet scene well done,—the ghost music sounds but only a light indicates ghost is present. . . . My, how Hamlet kisses his mother! . . . and must he caress her so intimately? . . . Oedipus? . . . Gravediggers do well. . . . Wonder why Hamlet doesn't jump into the grave with Laertes? . . . Duel scene seems inept . . . one two three thrust, one two three thrust. . . . If I loved my wife I'd be more excited when she drank poison . . . and why does Hamlet have to die standing up supported by Horatio? . . . *le rest est silence*. . . . Fortinbras symbolically in white ballet tights symbolizes the new order . . . an amazing production. . . . Must brush up on my French. . . .

## SHAKESPEARE and CATHOLICISM

by H. Mutschmann and  
K. Wentersdorf

Prolonged study of Shakespeare's life and plays convinces the authors of this book that (as many scholars have begun to suspect) he lived and died a Catholic. Whether you think they make their case or not, you will find their book has all the fascination of a well worked-out detective story.

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## Hamlet in Modern Dress

Roy Walker, Editor of *Theatre*

[The following account of Geoffrey Edwards' modernized *Hamlet* which opened at the New Theatre in London on October 28th so amused the Editor's Shakespeare class that he obtained Roy Walker's permission to reprint it from *Theatre* (VII:159 (Nov. 8, 1952), p. 18). The "record number of modernizations," says Mr. Walker, made this a "disastrous attempt."]

We start with an air-raid warning and wardens who shine electric torches in each other's faces while they talk. Claudius, apparently gifted with second-sight, breaks off his speech at "Now follows that you know" to switch on a radio which obligingly delivers a news-bulletin on the Norwegian crisis. Ophelia is discovered in pyjamas and dressing-gown putting away a portable gramophone on which she has been playing crooner records. The strolling players bring on placards announcing themselves as the Wittenburg Dramatic Society presented by the Arts Council of Denmark, whose production method is to set another portable gramophone in full view of the audience for the sound-effect of recorders. Hamlet, starting off in the same naval dress uniform as Claudius, dons an opera cloak from the "inky cloak" of his first speech, making nonsense of the references to the mourning he is supposed to be wearing in contrast to the magnificence of the King and Queen, and soliloquises while the dance band is playing in the ball-room offstage. Later on, his way of presenting "the glass of fashion and the mould of form" is to slouch about in slacks and rolled-up shirt-sleeves with his tie loose and collar undone, even in the play-scene where everyone else is in uniform or evening dress: and he is practically a chain-smoker. Gertrude retires in what looks like a funeral parlour where she keeps framed photos of both her husbands on the dressing-table. Hamlet leaves for England by plane and announces his return over a telephone which rings loudly with the receiver off.

Ophelia's desire to speak with the Queen is announced by a Red Cross nurse with whom Gertrude has been packing first-aid boxes for the front, and at the end of the interview the Queen distractedly pours out tea for Claudius. Hamlet clubs Polonius through the arras with the butt of a pistol handed to him by Horatio at the end of the play scene, in which everyone fell over the chairs and Claudius pulled the curtain down. Hamlet and Horatio change into white flannels in cubicles while chatting to Osric who is a fencing instructor in a gymnasium where he attaches cables to the belts of the contestants whose hits light up coloured bulbs and send off a noisy 'buzz-buzz'. The rest is silence but for another siren and the drone of Fortinbras' air-borne armada returning from Poland.

Mr. Walker concludes his review with the comment of Polonius:

. . . For, to define true madness,  
What is 't but to be nothing but mad?



# REVIEW of PERIODICALS

CONTRIBUTING EDITORS: Ned B. Allen, U. of Delaware; Joel Dorius, Yale; S. F. Johnson, N.Y.U.; Arthur Sherbo, U. of Illinois.

## SHAKESPEARE'S CENTRAL THEME

The "overpowering of Right Judgment by Passion" is the central theme of *Troilus and Cressida* which binds together all parts of the play, according to ROBERT K. PRESSON of the University of Wisconsin. Troilus and Achilles are alike blinded by passion, and the arguments of the Trojans are indiscrete and irrational. Shakespeare altered Chaucer's Troilus to emphasize his "sensual doting" upon Cressida, who is clearly what Ulysses thinks she is. Achilles is an "exemplum of perturbation primarily brought about by an excess of pride" and his unnatural love for Patroclus. He is ignorant of himself and his role in a war society, and in underplaying his motivation for sulking, Shakespeare has drawn a figure closer to Chapman's than to Homer's. Far from being an unsuccessful play and an "eccentric offshoot," *Troilus and Cressida* is traditional and simple in its emphases, a "gateway" to the development of the central theme of judgment blinded by emotion in *Measure for Measure* and the great tragedies. ["The Structural Use of a Traditional Theme in *Troilus and Cressida*," *Philological Q.*, XXXI:2 (April 1952), 180-189.]

## BERNARD SHAW ON SHAKESPEARE

J. PERCY SMITH of the University of Saskatchewan reviews the history of Shaw's attitude toward and pronouncements on Shakespeare. He declares that Shaw did not belittle Shakespeare to gain notice, but waged a "campaign" to "restore Shakespeare's integrity." It was a war against Bardolatry. Many quotations from Shaw's reviews make it clear that he did not always belittle—that the parts of his reviews in which he modified his shocking statements or even praised Shakespeare are usually ignored. One quotation indicates that when he was twenty Shaw had almost worshipped Shakespeare, and one suspects that what he said later was a reaction from that excessive attachment. Shaw praised and explained *Hamlet*. He attacked Shakespeare because he did not use the theater as an instrument of reform—because he was not an Ibsen or a Shaw (Shaw once spoke of "the apostolic succession from Eschylus to myself"). According to Professor Smith, his final opinion was: "Shakespeare was a great man—and he was partly so because, like all great men, he was ahead of his time. But he is not ahead of our time. We must look for another." ["Bernard Shaw on Shakespeare," *Yale Review*, (Autumn 1952), 67-82.]

## PSYCHOLOGY AND THE HERO

WALTER KAUFMAN, of the philosophy department of Princeton University, defines two major differences between Shakespearean tragedy and modern serious drama, as exemplified even by so comprehensive and impartial a work as Goethe's *Faust*. In criticizing the former, as in criticizing Greek tragedy, the "insistence on explaining all behavior psychologically" is not only limiting but trivializing, since it cuts out the most powerful and inclusive levels of meaning—the ritual and sacramental. The inadequacy of the characterizational approach is demonstrated in the cases of *Othello*, *Macbeth*, and *Hamlet*. Questions about motivation finally miss the point, the "supra-psychological significance which raises the drama beyond mere accident" to the inevitability and "unquestionable majesty of myth." In *Faust*, which assumes the need for explanations and gives them, we are led away from "the sacramental and inevitable," and "miracle, mystery and authority" become ridiculous as mirrored in Mephistopheles' reflective wit.

The second major difference lies in the conception of the hero. In Shakespeare, he is set apart from the other characters and is never understood by them. He is not merely, as in *Faust*, "a projection of the poet, the reader, the audience—essentially as we are ourselves—" but rather what we like to dream we are. He fulfills our fantasies of superhumanity, whereas *Faust* "is as we are, merely human." To reduce the Shakespearean tragic hero to the merely human is to accept Lady Macbeth's distorted view of her husband and miss the central fact that he, like Oedipus and Hamlet, is "a man raised above his fellows by inscrutable fate, one made to perform a hideous deed to which his own will stands in a questionable and mysterious relation. . . ." ("Goethe versus Shakespeare: Some Changes in Dramatic Sensibility," *Partisan Review*, XIX [1952], 621-634.)

## "THE SCOTTISH SHAKESPEARE"

W. M. PARKER traces Sir Walter Scott's interest in Shakespeare (and other Elizabethans) from his childhood to his last years. At four he saw a performance of *As You Like It*; a year before his death he contemplated an article on Peel, Greene, and Webster; Scott's letters and his *Journal* are full of quotations from Shakespeare; so, too, are the Waverley Novels. Discussions of Shakespeare and his contemporaries occur in some of Scott's introductions, but his knowledge is better displayed in two of his editorial works, the edition of Dryden (1808) and the article on Drama in the Supplement to the Encyclopaedia Britannica (1819). Despite an early interest in private theatricals we find Scott, in the first of these two works, favoring reading Shakespeare to seeing him performed. In 1810 Scott proposed that his printer undertake, with the aid of Henry Weber, an edition of Shakespeare in which he would be willing to be responsible for a few plays. Although this came to nothing Scott did undertake to help in an edition of Shakespeare proposed by the publisher Archibald Constable, but only three volumes were printed and they were never published, and the last mention of the project occurs in 1830, two years before Scott's death. ["Scott's Knowledge of Shakespeare," *Quarterly Review*, No. 593 (July 1952), 341-54.]

## MOWING THE HOURS

Shakespeare may have been thinking of the sickle-shaped pointer of the solitary hand of an early clock as it moved across the dial face "mowing the hours," says CHARLES O. FOX, in attempting to clarify the first two lines of sonnet 126 ("O thou, my lovely boy, who in thy power dost hold Time's sickle glass, his sickle, hour . . ."). Fox compares a wall clock with such a hand made by Robertus Harvie in 1646 with another made in 1623 and mentioned in Britten's *Old Clocks and Watches* (6th ed. (1932) 521). ["Shakespeare's Sonnet 126," *Notes and Queries*, 197:7 (March 29, 1952), 134-5.]

Off prints of your articles will be appreciated.

# SHAKESPEARE AND THE RIVAL TRADITIONS

by

ALFRED HARBAGE

*Shakespeare and the Rival Traditions* is the winner of the Modern Language Association Macmillan Award for 1951. In this book, Professor Harbage distinguishes between two traditions: that of the "popular play," written by Shakespeare for presentation in the public theatres, and that of the "coterie play," written for the private theatre by Ben Jonson, Middleton and Beaumont and Fletcher. Harbage analyzes the ideas of the Elizabethan age on the divine plan, the nature of love, and social and political institutions. He shows how the popular and the coterie dramatists split into opposite camps in response to audience demand.

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## SHAKESPEARE IN MODERN PRODUCTIONS

In a supplement to his series "The Modern Shakespeare," which appeared in the *New Republic* between April 28 and June 2, ERIC BENTLEY protests further against too great cutting of or adding to Shakespeare in modern productions. "Mere directors," he says, "have to assume that the bulk of Shakespeare remains viable unchanged, if the responsibilities of interpretation are not shirked." He accuses those who produced Shakespeare's histories at Stratford on Avon, not of "fitting Shakespeare with modern false limbs," but of maiming him. ["Maiming the Bard," *New Republic*, Sept. 22, 1952, p. 27.]

## DR. IAGO

Iago is a destroyer or poisoner disguised as a healer or physician, who "practices" upon all the major figures in *Othello*, and gradually administers to *Othello* himself the venomous injection which leads to his death and that of Desdemona, writes ROBERT B. HEILMAN of the University of Washington. The language of poison and charms is established in speeches by Iago and Brabantio near the beginning of the play. As Iago affects to cure what he destroys, the imagery is developed until *Othello*, burned up with poison, turns to murder, and Iago becomes a viper or demi-devil. Thus the commonplace false friend, villain, or machiavel becomes a kind of "universal paradigm of evil." Iago is depicted as a thief as well as a disguised doctor, and we are reminded of the "thief of souls" in Eden and the hissing snakes of Canto XXV in Dante's *Inferno*. Shakespeare's developing imagery is a "mythopoetic act" of comparable significance. ["Dr. Iago and His Potions," *Virginia Quarterly Review*, XXVIII:4 (Autumn 1952), 568-584.]

## THE CONTROVERSIAL CATCH

The knotty problem of the "What shall he have that killed the deer?" song in *As You Like It* (II.4) is surveyed by ERNEST BRENNECKE of Columbia University, who, with many others, is convinced that the Folio text is incorrect. The Folio reads:

What shall he have that kild the Deare?

His Leather skin, and hornes to weare:

Then sing him home, the rest shall beare this burthen;

Take thou no scorn to weare the horne. . . (etc.)

The controversial third line has usually been interpreted with the second half as a stage direction to the others to sing the chorus. A clue is found in a 1652 setting of the song by John Hilton whose father may have been the original composer. In his setting of the "catch" (round), the entire line is missing. Prof. Brennecke therefore concludes—and he later discovered that he had been partially anticipated by Malone—that the words "Then sing him home" is a direction spoken by a Lord or Forester to those who will sing the last six lines which, dramatically—if not musically, form a chorus or "burden" to the song. The catch so arranged was presented at Columbia with marked success. ("What Shall He Have That Killed the Deer?," *The Musical Times*, No. 1314 (Aug. 1952), 347-351.)

## THE DEATH OF ENOBARBUS

PAUL A. JORGENSEN of UCLA reconsiders Shakespeare's alteration of Enobarbus' death from age—as in Plutarch—to death by remorse in *Antony and Cleopatra*, and finds other than artistic reasons for it. The change is especially noteworthy because in this play Shakespeare remained unusually close to his source, and also because he extends the heartbreak through two scenes contrary to his usual disposition. Prof. Jorgensen finds the clue not in established theories of Enobarbus' idealism or his attitude toward women, but in Sir Lewis Lewkenor's *The Estate of English Fugitives under the King of Spain*. In this volume, popular from 1595 onward, Sr. Lewis recounts the fate of English deserters to the court of Philip of Spain. They became melancholy, lunatic, committed suicide, etc., and the hand of divine retribution was made apparent in practically every instance. If Shakespeare's readers knew of this book, they would have well understood the death of Enobarbus and they "would probably have overlooked a rational change in favor of the miraculous." It is remotely possible that Lewkenor's book was in Shakespeare's mind when he put into the mouth of Enobarbus the prophecy that "men revolted shall upon record Bear hateful memory. . . ." (Enobarbus' Broken Heart and "The Estate of English Fugitives," *Philological Quarterly*, XXX:4 (Oct. 1951), 387-392.)



# REVIEW of PERIODICALS

## THE WORLD OF HAMLET

In an excellent analysis of the world of *Hamlet*, MAYNARD MACK of Yale University emphasizes that world's "interrogative mood," its riddlesome language and action, and its built-in mysteriousness "where uncertainties are of the essence." The problematic nature of reality is expressed in the ambiguities of the word "seem" that "coil and uncoil throughout this play," as well as in the uses of such central concepts as seeing, assuming, appraising, painting, and especially mirroring (where the key words are "show, act, play"). These qualities are most evident in the first three acts of the play. Another quality, a "powerful sense of mortality," dominates the last two acts, in which the images of disease and decay correlate with the condition of man in the Denmark of Claudius.

Hamlet cannot at first achieve "that fine poise of . . . feeling and thought" that begets a temperance in the very tempest of passion, but in the last act "Hamlet accepts his world and we discover a different man." He has been "illuminated" in the tragic sense, having learned and accepted the limits of human judgment and action. Whereas earlier he "had been encroaching on the role of providence" and, consequently, had misjudged both Ophelia and himself, he is, after the graveyard scene, "ready for the final contest of mighty opposites." He accepts "the world as a duel . . . in which, if we win at all, it costs not less than everything." ["The World of Hamlet," *Yale Review*, XLI:4 (Summer 1952), 502-523.]

## "SHE SHOULD HAVE DIED HEREAFTER"

CATHERINE BRADSHAW BOYD, of Kimball, S. D., compares Sophocles' Antigone and Shakespeare's Lady Macbeth as tragic characters. Although their actions are diametrically opposed, since Antigone upholds and Lady Macbeth violates the laws of God, there is a great similarity between them—"the complete isolation in which each stands throughout the respective plays." Macbeth is seen as weak, vacillating, and cowardly; he learns his lesson in crime from his wife, "a creature of tremendous self-disciplinary powers." Lady Macbeth becomes her own natural, remorseful self after the revelation of Macbeth's "moral cowardice" at the discovery of Duncan's death, but she still forces herself to encourage her husband. "Her discovery and forced acceptance of the innate moral rot in the character of Macbeth destroys her. She dies isolated by her crimes and her guilt; Antigone dies isolated by an almost superhuman sense of justice and right." ["The Isolation of Antigone and Lady Macbeth," *Classical Journal*, XLVII (Feb. 1952), 174-177; 203.]

## COOPER AND SHAKESPEARE

"The pervasive influence of Shakespeare on Cooper" is revealed in an analytical article by W. B. GATES of Texas Technological College. Cooper read Shakespeare aloud to his family and had a set of Shakespeare as his constant travelling companion. It is therefore no wonder that one-third of his novels "embody some plot element apparently derived from the plays, and many are the incidents vivified by Shakespearean reminiscences." At least 395 out of 939 chapter headings are followed by quotations from the plays, and the chapter often echoes the theme. Over a hundred additional quotations can be found in the text. In *The Spy* there are reminiscences of *Much Ado*, *Lear*, and *Measure for Measure*; in *The Pioneers* Mr. Effingham disposes of his property as in *Lear*; in *The Pilot* Capt. Burroughcliffe is reminiscent of Falstaff; in *Lionel Lincoln* the Gloucester plot in *Lear* is echoed and also the plot of the Queen to wed Cloten to Imogen as in *Cymbeline*; in *The Last of the Mohicans* Cora and Alice Munroe are echoes of Rosalind and Celia in *As You Like It*, and so on through the novels. Although the major borrowings are for plot and incident, adaptations of character are also significant. That some of the similarity is due to the influence of Sir Walter Scott or to ordinary romance elements, is probable, but the chapter head quotations indicate that Shakespeare's influence is more than accidental. ["Cooper's Indebtedness to Shakespeare," *PMLA*, LXVII:5 (Sept. 1952), 716-731.]

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## THE TUDOR BALANCING WEIGHT

PAUL N. SIEGEL of Ripon College agrees with the conventional idea that the new Tudor aristocracy created by Henry VII, Henry VIII, and Elizabeth stimulated and embraced humanism. But the humanists, he says, were not interested in the "new learning" alone; they accepted the divinely ordered universe of the scholastic philosophers and the social hierarchy with the monarch at its head. They were of great service to the Tudor monarchs because they acted as a "balancing weight" between the old nobility and the bourgeoisie. Siegel's only mention of Shakespeare is in a quotation from R. H. Tawney's *The Agrarian Problem in the Sixteenth Century*, in which William Herbert, Earl of Pembroke, is called a member of the new Tudor aristocracy who "has been given immortality by Shakespeare." Shakespeare scholars who disagree will find that Siegel throws light on the position of the Earls of Southampton and Essex, though he does not mention them. ["English Humanism and Tudor Aristocracy," *Journal of the History of Ideas*, XIII:4 (October 1952), 450-468.]

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## DUNSINANE REVISITED

Bored by high school students' themes on "Macbeth," MARY N. GALLMAN of Greenwood, South Carolina, decided to ask her class to represent one of the characters as telling the story of the play. The result, she says, was inspiring. The most popular narrator was Macbeth himself; and he sometimes philosophized on the harm a bad woman can do. But Macduff, Malcolm, the witches, and even servants told the story; and one student created a gardener as narrator. Duncan was also a common choice, though his story had to be finished by his spirit. ["Macbeth Lives Again," *The English Journal*, XLI:7 (Sept. 1952), 370-371.]

## CUTTING THE CANON

Shakespeare disliked prologues; only six of the plays have them, and two are probably the work of his collaborators. Partly for this reason, H. EARDLEY-WILMOT does not believe Shakespeare wrote the "jiggling sonnets spoken by Chorus at the beginning of the first and second acts of *Romeo and Juliet*." His second reason is their triteness and lameness, poor rhymes, feeble expletives, and the use of alliteration and the fatuity of "From forth the fatal loins of these two foes. A pair of star-crossed lovers take their life." One line in the second sonnet, "And she steal love's sweet bait from fearful hooks," is labeled "atrocious." The author's explanation for the interpolated sonnets is ingenious. Shakespeare had yet to achieve a position of authority in the theatre. Somebody wanted the prologue-like sonnets in *Romeo and Juliet*; Shakespeare balked at the job; "Some amateur" was put to work. In a *Midsommer Night's Dream*, Shakespeare got his revenge for the sonnets by parodying the use of prologues through Quince's company of amateur actors. Thereafter he did as he wished about prologues. ["Write Me a Prologue," *English*, VIII (Autumn 1951), 272-4.]

## MEANINGFUL SILENCE

F. M. SALTER examines Shakespeare's plays in chronological order to show how the playwright's use of silence can be used as one measure of his development. "Silence," unlike in Alwin Thaler's pioneer study, means silence when characters on stage do not speak "when they might be expected to speak." From the unmotivated and absurd silence of Aegon after he has recognized his son Antipholus (*Comedy of Errors*, V. 1. 195-6) to the understandable silence of Miranda in the presence of Caliban, whom she does not love to look upon (*Tempest*, I. 2. 310), there is an observable increase in the effectiveness with which silences are used. Henry VI's silence during the wrangling of the Queen, Warwick, and Suffolk (Part 2, III. 2. 153-231) "is in keeping with the quality of a man often silent in his contentious court because unable to cope with it." A play in which silence "comes fully into its own for various purposes" is *Richard III*. In I. 2, for example, Richard's speeches are short at first and Anne's are long. As he persists in his wooing and charms her, his speeches become longer and Anne is silent for greater intervals. Salter shows that the silence of characters is used "to express many states of feeling," but is most valuable in its ability to "reflect, light up, enhance, or give point or significance to a character or scene." ["Shakespeare's Use of Silence," *Transactions of the Royal Society of Canada*, XLV (June 1951), 59-81.]

## SHYLOCK FOR HIGH SCHOOL STUDENTS

ALBERT LEONARD, of the New Rochelle, N. Y. Junior High School, declares that a good high school teacher should be able to teach *The Merchant of Venice* in such a way as to prevent its offending Jewish students. He should provide the Elizabethan background and show that Shylock was vengeful because of his mistreatment by Christians. He should also show that Shakespeare, whatever his original intentions, allowed sympathy for Shylock to find a place in the play, a sympathy which moderns can find more easily than could Elizabethans. ["Should *The Merchant of Venice* Offend Jewish Students?" *The English Journal*, XLI:8 (Oct. 1952), 432-433.]

CHAIRMAN of English Departments are urged to present their Shakespearean colleagues with sample copies of SNL.